The Australian Network for Art & Technology (ANAT)
1995 Annual Report

About ANAT

Aims and Objectives

The Australian Network for Art and Technology is a non-profit arts organisation, the primary aim of which is to act as an advocacy and networking organisation for artists working with technology. In achieving this objective, ANAT fosters links between the arts, science and technology.

ANAT is a national organisation, which through a broad based program including training, publication, event organisation and funding programs, aims to:

- Promote and develop the interaction between art, science and technology
- Establish links between artists and new technologies
- Establish a facility that will research, collate and disseminate information about the arts, science and technology
- Foster the improved capabilities of artists to use new technologies
- Foster and encourage an environment of critical debate within the field of art and technology
- Develop interactive networks for the arts to promote and facilitate access to these by interested persons.

Staff

David O'Halloran, Director
January – February 1995

Jenni Robertson, Executive Officer
January – August 1995

Vicki Davis, Administrator
May – August 1995

Paul Hewson, Administrator
From August 1995

Francesca da Rimini, Virogenesis Curator
September – October 1995

Amanda McDonald Crowley, Director
From December 1995

Committee

Linda Cooper, Chair
Assistant Director/Exhibitions Manager, Investigator Science and Technology Centre

Cecelia Cmielewski
Artist and Project Officer, Media Resource Centre

Richard Grayson
Artist and Director, Experimental Arts Foundation

Michael Grimm
Artist

Christine Leahy
Law Student, Project Officer, SA Department for the Arts and Cultural Development

Jesse Reynolds
Artist and Co-Director, Virtual Artists

Anne Robertson
Artist

Greg Siegele
Multimedia Developer

Jyanni Steffensen
Writer, Researcher, Lecturer: Feminism and Linguistics, Adelaide University

Amanda McDonald Crowley, Ex Officio
ANAT Executive Director

Chair's Report

The Australian Network for Art and Technology is about to enter a period of consolidation and substantial growth after the long awaited yet exciting news of securing increased levels of support from the Australia Council and the Visual Arts and Craft Board. This recognised ANAT as the key national arts organisation advocating for the expanding field of art and technology and supporting and promoting its practising artists.

This decision resulted after an extensive period of review and planning. This consolidation was the prime activity of ANAT and our Board of Management in 1995. The direction of ANAT needed to be redefined and focused to accommodate the vast changes and increased diversity within the field. This has, I believe, happened and as a result ANAT is better equipped to meet our objectives nationally and internationally.

One of the key outcomes of this process during 1995 was the recognised need for ANAT to increase our national presence and profile. This strategy was reflected in the appointment of Amanda McDonald Crowley as Executive Director in November of this year. Amanda has extensive experience with art and technology practice and administration, strengthened by her previous appointments with the Australia Council and more recent work on the National Multimedia Education and Training Strategy undertaken by Arts Training Australia in 1995. Amanda will bring innovation, strong management skills and an infectious enthusiasm for the field to the organisation. In addition to this appointment, a full time Administration Officer's

position was created for the first time in our history: a position which was filled by Paul Hewson in August. These decisions reinforced our commitment to secure ANAT as a major contributor to future opportunities, collaborations and policy development.

ANAT will also form a National Advisory Committee in 1996. Representatives from across Australia will be brought together to provide expert advice on the development of ANAT's national profile and with it the profile of artists working with technology. Initiating and promoting critical debate present at the interface of the integration of technology, industry, science and art and the path of their collaboration is also an important role of this committee.

A report of activities for 1995 must recognise the hard work and dedication of Jenni Robertson who took over the position of Executive Officer from February to August. 1995 also saw Jenni leave the organisation after three years of dedicated service to ANAT. On behalf of the Board I would like to thank Jenni for her commitment and contribution to ANAT during a period that could be described at ANAT's "tempest".

Thanks must also go to our tireless Board of Management who selflessly continues to contribute their time and ideas for no financial reward. The Australia Council and the Visual Arts /Craft Board must also be acknowledged for their support in 1995. It is encouraging that the field of art and technology has finally been recognised as an important development in all contemporary artforms.

Linda Cooper
Chair

Director's Report

1995 was a year of change and consolidation for ANAT.

There were a range of staff changes during the year: David O'Halloran resigned as Director of the organisation in February, and Jenni Robertson took over the position of Executive Officer from February to August. During that period, Vicki Davis worked as administrator for the organisation, Francesca da Rimini also worked on a casual basis during the year of Curator of the *Virogenesis* project. In August, Paul Hewson began work as Administrator, and I took up the position of Director of the organisation in December.

The first half of the year saw ANAT undertake an extensive review of the organisation: the benefits of this work will particularly manifest during 1996, as ANAT received notification at the end of the year of an increase of support from the Australia Council for the 1996 calendar year.

This report provides an overview of the key activities undertaken by ANAT during 1995.

Key highlights for the year were:

- The development of ANAT's Web presence, augmenting and expanding ANAT's online activity.
- The National Summer School, held in Brisbane in January including more satellite events coinciding with the School than ever before.
- The very successful artists' forum at the Australasian Interactive Multimedia Industry Association (AMIA) conference held in Adelaide in July. This initiative assisted with developing dialogue between ANAT's constituents and the multimedia industry.
- 10 grants were made to artists through the Art Research and Development Fund.

- ANAT toured Graham Harwood, UK multimedia artist extraordinaire, to five cities in October. The tour was extremely well received and attracted a great deal of media coverage in the press, radio and television.

Apart from the planning process described in the Chair's report and specific projects outlined below, much of staff time was also consumed with answering queries from researchers, curators, and increasingly industry practitioners, who regularly request information on artists from ANAT's database and artists' files. During 1996 ANAT will be reviewing the database and looking to extend the services offered on line. In December, a system of recording the different types of queries ANAT receives was put in place, or order that we will be better able to report on the needs of artists, curators, researchers and the general public.

I am very excited about the potential for ANAT to grow and develop as the field of artists working in science and technology continually expands. I am committed to working with artists and organisations to ensure an increase of opportunities is made available to artists working with science and technology.

The news received in December that the Australia Council will provide extra funds for 1996 to assist ANAT to develop its national role was an exciting conclusion to the year, and a fabulous note to start my term as Director of the organisation. I look forward to working with the ANAT Board, the National Advisory Committee and the ANAT membership to develop ANAT's role and to increase opportunities for artist nationally.

Amanda McDonald Crowley
Director

Summer School in Computer Aided Art & Design 1995

In 1995 Summer School was staged at the Academy for the Arts, Queensland University of Technology, from January 9 to 28, 1995. The primary aim of the school was to facilitate the acquisition of computer based skills by artists, to expose artists to new technologies and afford them access to skilling in this area. ANAT's National Summer School still remains the only such intensive training program in Australia devised specifically for artists.

As usual, more applicants than places available were received. In the selection process ANAT was mindful of including artists from a range of backgrounds. ANAT also attempted to get a range of familiarity levels with computers. The other selection factor that was used, all other things being equal, was the ability to pass this information on down the line, as ANAT is interested in knowledge in the field being passed on as far as is possible.

The artists selected to attend the course were:

David McDowell (Tas)
Christl Berg (Tas)
Patricia Piccinini (Vic)
Marion Harper (Vic)
Anne Robertson (SA)
Michael Grimm (SA)
Leah King-Smith (Qld)
Gordon Bennett (Qld)
Marie Biggins (Qld)
Nehme Lines (Qld)

Lyndall Milani (Qld)
Janet Merewether (NSW)
Greg Somerville (NSW)

Many of the participants have described the knowledge, techniques, skills and networks developed through their participation as invaluable and revolutionary. All Summer Schools organised by ANAT have effectively served as catalysts for action.

Three main tutors undertook the training: Edite Videns, John Tonkin and Keith Armstrong. The tutors were chosen because of their expertise in various software packages and computer platforms. All of the trainers are also prominent artists in the art and technology scene in Australia. Further, John Tonkin has taught several times at previous ANAT Summer Schools and therefore thoroughly understands the dynamics of the School.

The artists ranged from those with no experience to those with computer experience for non-art applications. The school is designed to cater for all levels of experience, and to answer individual participants' needs.

National Summer School: Satellite Events

To complement the core skills-based program, a number of satellite events introduced participants to other new technologies and future-orientated issues through hands-on workshops and demonstrations. They included:

Artists' talks

Joyce Hinterding
Joyce demonstrated her work and discussed the use of science-based concepts in the production of artwork. Joyce is a Sydney-based artist.

Isabelle Delmotte
Isabelle demonstrated her Silicon graphics based computer animation that she is in the processes of completing which describes the subjective experience of major epileptic fits. Isabelle is a Sydney-based artist.

Adam Wolter
Adam is a pioneering computer artist who is based in Brisbane. He spoke about his work and the experience of working with computers in the production of artwork.

Paul Brown
Paul Brown demonstrated and discussed the internet and his electronic journal *Fine Art Forum*, both as a concept and as a tool for artists working in the field. This talk took place at Griffith University.

David O'Halloran
David gave a talk on the aims and objectives of the Australian Network for Art and Technology, in the context of the wider national and international electronic arts scene.

Exhibition

The exhibition, *artists thinking about science*, which had toured with the Great Australian Science Show in Melbourne, Sydney and Brisbane, was restaged at the Queensland Academy for the Arts with the support of Vision Australia to coincide with the Summer School. This made the work

that was in the show available to both the participants and the general public. A modest opening was held at the exhibition to attract interest for both the school and the other satellite activities.

Open Day

About 50 people attended the Open Day, which included demonstrations of the participants' work.

The Summer School was supported by: Academy for the Arts, Queensland University of Technology, Arts Queensland, Arts Victoria, South Australian Department for the Arts and Cultural Development, Tasmanian Arts Advisory Board.

1995 Winter School

The aim of the ANAT Winter School in 1995 was to provide knowledge and practical skills in the production of multimedia titles. The particular focus of this school required participants to already have skills in video production and/or computer graphics. Ten places were made available for South Australian based artists, designers and videomakers, with strong encouragement for participants from diverse cultural backgrounds. The participants were John Adam, Gavin Anderson, Susan Bruce, Dean Farrow, Sean Goodwin, Joanne Harris, Bronia Iwanczak, Eija Murch-Lempinen, Ron Rowe and Trinh Vu. Participants received training in Macromind Director and Adobe Premier, with software interfaced with video equipment and frame-grabbers, scanners and colour printers.

Funding for the school was provided by the SA Department for the Arts and Cultural Development and was held at the Croydon TAFE. Tutors for the school were David Dixon from Interact Design Services and Josephine Starrs, an Adelaide based digital artist. The Winter School was organised in conjunction with the Media Resource Centre and was coordinated by MRC Cross-cultural and Multimedia Project Coordinator and ANAT Board member, Cecelia Cmielewski.

Art Research and Development Fund '95

Each year ANAT invites artists to apply to its Art Research & Development Fund, a grant program devolved from the Australia Council since 1988, to assist art projects, which use or interrogate new technologies. As the size of this national cross-artform fund is downright modest (just $40,000 in 1995) it is often used by successful applicants as a 'seed fund' to help attract the investment of other hosts organisations and investment partners. This year 48 submissions were received requesting over $228,000. Of these, ten could be supported.

The Art Research & Development Fund sub-committee for the 1995 round included ANAT's chair, Linda Cooper (Assistant Director, Investigator Science & Technology Centre), Christine Leahy (Film Project Officer, SA Department for the Arts & Cultural Development), Curtis Weiss (writer and director of performance art spectacles) and Jyanni Steffensen (writer and cyborg theorist). The group were deeply impressed by the high quality of the applications, reflecting both the steady maturing of the field as a whole and the commitment to rigorous inquiry and practice by individual artists. Projects funded represented a mix of individual artists, education, exhibition and publication projects with national and/or international profiles.

The following projects were selected by the Art Research & Development fund sub-committee for assistance:

Street Level Inc (NSW) $6000
Research, development and production of an education kit to accompany the national exhibition *Cyber Cultures* Project.

Danius Kesminas (VIC) $3632
The simultaneous staging of a fire event and its televised image.

Performance Space (NSW) $4000
Catalogue and documentation of the national Big New Sites cinema screen project involving a number of artists using new technologies.

Rosie Cross & Lisa Pears (NSW) $2948
Production of a hard copy version of the electronic *zine geekgirl* (issue #3). geekgirl is a www interactive 'zine exploring the creative spaces online and issues surrounding access to and experimentation with new technologies'.

Linda Wallace (NSW) $4700
The staging of an Australian art and technology event at the 4th ASEAN Science & Technology Exhibition in Bangkok, including a presentation by Linda Derment, from 28 August to 1 September 1995.

RMIT Centre for Design (VIC) $4000
To engage an artist to act as a 'visualiser' of the process (ideas, discussion, concepts) of the 1995 Annual Design Winter School. The artworks created by the artist working with a multi-skilled design team will be distributed as an interactive work on the Internet.

Misako Suguyama (NSW) $4000
To produce an interactive installation called *connected/disconnected* focussing on the relationship between humans, technology and nature and issues of real and virtual space. This project will receive technical assistance from the School of Physics, University of Sydney.

McKenzie Wark & Brad Miller (NSW) $7993
Planet of Noise CD-ROM multimedia project.

Rebecca Cummins (NSW) $4000
Inversions: the extension of early optical devices or principles through the use of contemporary imaging systems for exhibition/installation.

Nola Farman (NSW) $2080
An investigation of computer-generated images (produced by a number of invited artists) of Michelangelo, based on a text by Giogio Vasari, using police identikit software.

AIMIA Conference

The Australasian Interactive Multimedia Industry Association (AIMIA) was held at the Adelaide Convention Centre between 2 – 5 July.

ANAT coordinated a program/exhibition of screen-based new media works by Australian artists which were exhibited at the eye-catching black and orange ANAT stand. Works included Autarky by Kim Bounds, 30 Words for the City by John Colette, Cyberflesh Girlmonster by Linda Dement, Astroturf by Ian Haig, Jawpan by Troy Innocent, Techno-Digesto Fetishism by Troy Innocent and Elena Popa, Networld by Faye Maxwell, MindVirus interactive 'zine by MindFlux, The User Unfriendly Interface by Josephine Starrs and Leon Cmielewski, The Exquisite Mechanism of Shivers by Bill Seaman and Air, Water by John Tonkin. Also attracting attention was ANAT's new

WWW homepage designed by the ubiquitous Virtual Artists and cyberentrepreneurs Jesse Reynolds and Dave Sag.

ANAT also convened a special panel to discuss issues around artists' use and development of technology. Chaired by multimedia producer Simon Edhouse the panel included presentations by Leigh Hobba, John McCormack and Josephine Starrs and stimulated a range of questions from the audience, which teased out ideas on the politics of authorship, relations between artists and the multimedia industry, intellectual property, moral rights of artists and copyright.

ISEA95

Amanda McDonald Crowley represented ANAT at the 6th International Symposium on Electronic Arts in Montreal from September 17 – 24. Those of you familiar with the ISEA events will know that this 6th Symposium followed international symposia in Utrecht, Gronigen, Sydney, Minneapolis and Helsinki.

Australia, once again, was extensively represented at this event. Paul Brown, Linda Dement, Phil George, Jon McCormack, Simon Penny, Shaolin Wooden Men, John Tonkin and Dennis Wilcox participated in the ISEA95 Electronic Art Exhibition; Jill Scott was represented in the Multimediale – a selection of work from the Multimediale held earlier this year at the ZKM in Karlsruhe, Germany; John Colette, Alan Koeninger, Josephine Starrs and Leon Cmielewski, Ian Haig and Lynne Sanderson were represented in the Electronic Caberet Events; Frances Dyson performed with Michael Century at the Electroacoustic events. Other Australians included in the conference plenaries, panels and individual presentations included Stelarc, Nigel Helyer, Nicholas Gebhardt, Virginia Madsen, John Potts, Josophina Grieve, Isabelle Delmotte, Brian Massumi, McKenzie Ward, Michael Hill, Mike Leggett and Ross Harley.

The final program comprised 7 keynote conferences, 19 panels, 52 poster sessions, 12 institutional presentations, 10 workshops, 2 exhibitions grouping 100 artists, 7 electroacoustic music concerts, 10 multimedia performances, several special projects and satellite events, an Electronic Cabaret, a New Media Market, and the Cyberport.

The exhibitors and performances, in particular, provided a wonderful opportunity to gain an overview of the multifarious nature of the ways in which artists are currently working with new media. Overall it was encouraging to see such a vast array of art practices represented, and to see that Australian artists working in this area are so integral to the international milieu in which such an event occurs.

For ANAT, a key meeting at the Symposium was the branch meeting for Inter Society for Electronic Art. The Inter Society, under the auspices of which ISEA symposia operate, has established branches in Holland, Japan and South America. Given that ANAT fulfils some of the functions that a regional branch might serve in Australia, the meeting agreed that there was not an immediate priority to set up a branch of ISEA in Australia. However, ANAT will continue to liaise with ISEA on developing ways in which the organisations might work together to mutual benefit. There are clear benefits to both, including the ability to further the networks of each organisation, establishing formal mechanisms for the coordination of activities, establishing ways in which ANAT can contribute to ISEA's contacts within Australia, and providing ANAT with a formal international networking structure.

The visit was generously supported by the Visual Arts/Craft Board of the Australia Council, the Commonwealth Government's arts funding and advisory body.

Virogenisis: Letting Loose the Multimedia Rogue Codes

The hype about the glorious economic future springing from multimedia and the information super hogtrak fails to mention that the actual content of new media is often banal and the interfaces clichéd, failing to entice users to get their keyboard fingers wet. The broken promises of multimedia seem unnervingly similar to those of their sad predecessor Virtual Reality. Not so the work of outstanding UK multimedia artist Graham Harwood whose new CD-ROM *Rehearsal of Memory* disturbs assumptions of normality whilst confronting with a clean comfortable machine filled with filth, the forbidden and demented.

ANAT was funded via a quick response grant from the International Visitors to Australia Program of the Visual Arts/Craft Board of the Australia Council to coordinate an extensive national tour for Harwood spanning five cities. Hosting the tour were ArtSpace (Sydney, 30 September), Tasmanian School of Art (Hobart, 3 October), Experimental Art Foundation (Adelaide, 4 October), Australian Centre for Contemporary Art (Melbourne, 7 October) and Perth Institute of Contemporary Art (Perth, 9 October). An estimated 500 people attended Harwood's presentation, with the most well attended event being his lecture at PICA, where over 200 artists and industry representatives were in attendance.

Harwood presented lectures on his extensive body of work, including illustrated computer-generated comic books, product relabeling, underground newspapers and books, and his prototype CD-ROM. In addition to lectures, he ran a full-day workshop in Hobart, and conducted meetings with a number of cultural organisations and artists in each city. In Sydney, meetings were scheduled with the VACB, Hybrid and CCDU staff of the Australia Council, where initial ideas for a residency program for Australian artists at ARTEC in London were discussed enthusiastically.

Media interest in Harwood's work was high, generating press, radio and television interviews. Coverage included Capital Q, RealTime, BroadSheet, The Advertiser, The West Australian, Triple J Radio, ABC Radio National (Radio Eye feature), SBS Radio (World View feature), ABC Arts National and SBS TV (Imagine feature).

This tour was the first download from ANAT's *Virogenesis* project, described as '*a viral collision of the most exciting UK, European and Australian new media practitioners, curators, publishers and theorists*'. The project was the initiative of Francesca da Rimini, who is committed to the idea of ensuring that Australian artists and the broader community have access to some of the most innovate and exciting artists' work in the art and technology field, with a particular focus on politic and content.

For local artists the benefits of cultural exchange are two-fold: exposure to innovative and subversive electronic art, and the chance to promote their own work to key nodes in the international new media scene. While the exponential growth of the Internet does break down tyrannies of distance in the transmission of new ideas, much new work is about immanence and immersion in streams of hypermedia and at some point there is no escaping the flesh, and 'flesh meets'.

Digitised flesh forms the core of Harwood's *Rehearsal of Memory*. In collaboration with residents of Ashworth Maximum Security Mental Hospital, he created an interactive program embodying the life experience of those involved. By scanning the skin of the group the physical marks of a live lived around notions of insanity then form an interface through which the user can make close contact with significant events in those lives. The computer personality takes the form of an anonymous individual made up of the collective experience. Its hygienic procedures contaminated with the effluent of excluded human relations. For a long time we have assigned

machines our dirty laundry whilst maintaining the image of their enamelled white veneers. This artwork is about recording the lives of the patient/staff group that acts as a mirror to ourselves ("normal society") and our amnesia when confronted with the excesses of society. This forgetting is a dark shadow cast by plenty, a nightmare for some that constructs misinformation and fear about insanity.

In a time of confusion about how technology sits within society, whether we are creating dystopias or technotopias, info elites or techno orphans, the role of the artist is to provoke, challenge and unnerve becomes increasingly critical.

As Harwood says '*Now is the time for filth'*.

Stephan Barron: *Night and Day*

In association with the Experimental Art Foundation, ANAT hosted an artist's talk in December by visiting French artist Stephan Barron. Barron elucidated on his research trips in Australia and Europe, outlining recent projects and his forthcoming installations *Night and Day* and *Ozone* as part of the Telstra Adelaide Festival. These two projects are a continuation of Barron's exploration of telecommunication technologies, geography and distance.

Night and Day was described as an interactive telematic installation, mapping the skies and translating Ultra Violet light readings and video imagery into sound and colour to calculate the average colour of the skies of Adelaide and Sao Paulo in Brazil. *Ozone* is a meditation on the ozone layer, planetary independence, immateriality and telecommunications. Barron's poetic works allow audiences to address questions of the sensuality of distance and the shrinking geographical boundaries brought about by new technologies.

Taking place shortly after French nuclear testing in the Asia Pacific, Stephan Barron's talk raised discussion on France's attitude toward the environment and nations in this region and the role art and telecommunications play in raising global awareness of regional issues.

ANAT Web Site

1995 also saw the development of ANAT's web site, an exciting initiative which has meant that our audience has increased substantially and ANAT has become far more visible nationally and internationally. The site contains information on ANAT activities, and increasingly has links to projects and events that ANAT has supported over the years. It was devised by the cyber junkies Virtual Artists.

http://va.com.au/anat/

Financial Report

ΞリΙ ERNST & YOUNG

■ State Bank Building
91 King William Street
Adelaide, SA 5000
Australia

Mail Address
GPO Box 1271
Adelaide SA 5001

■ Phone: 08 238 4111
Fax: 08 231 8050
DX: 155 Adelaide

INDEPENDANT AUDITOR'S REPORT

To The Australia Council

Scope

We have audited the attached special purpose financial report of the Australian Network for Art and Technology for the year ended 31 December 1995, comprising the Income and Expenditure Statement, Balance Sheet and notes to the accounts. The Australian Network for Art and Technology's Committee of Management is responsible for the preparation and presentation of the financial report and the information contained therein, and has determined that the basis of accounting used is approriate to the needs of the members. We have conducted an independant audit of the financial report in order to express an opinion on it to the members. No opinion is expressed as to whether the basis of accounting used is appropriate to the needs of the members.
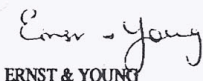
The special purpose financial report has been prepared for distribution to the members of the Australia Council for the purpose of fulfilling the Committee of Management's reporting requirements under the agreement between the Australia Council and the Australian Network for Art and Technology. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates, to any person other than the members, or for any purpose other than that for which it was prepared.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion as to whether in all material respects, the financial report is presented fairly in accordance with the basis of accounting described in Note 1 to the financial report.

The audit opinion expressed in this report has been formed on the above basis.

Audited Opinion

In our opinion the financial report of The Australian Network for Art and Technology presents fairly the financial position of The Australian Network for Art and Technology at 31 December 1995 and the results of its operations for the year ended in accordance with the basis of accounting described in Note 1 to the financial statements.

ERNST & YOUNG

I. J Painter
Partner

Adelaide
Date Opinion Formed: 1ʳ Auɛʼ 1996
ANAT

Financial Reports

Australian Network for Art and Technology
Income and Expenditure Statement, Year Ended 31 December 1995

	Note	1995 $	1994 $
INCOME			
Australia Council Art Research and Development Fund		40,000	40,000
Australia Council Grant		83,440	77,442
Australia Council Special Administration Grant		15,380	5,000
Interest		3,149	2,458
Australia Council ISEA.95		3,505	-
Special Projects (GAAS)		-	25,000
National Summer School Income (NSS)	2	21,193	16,175
Winter School Income (WS)	2	3,000	6,153
Festival Fringe Repayment		-	250
Australia Council AIMIA Conference		5,843	-
Australia Council Virogenesis		3,767	-
Other Income		706	-
Memberships		4,035	3,580
TOTAL INCOME		**184,018**	**176,058**
EXPENDITURE			
Accounting and Audit Fees		3,250	2,775
Advertising		2,378	40
ANAT Bulletin		-	2,315
Art Research and Development Fund		40,060	42,090
Bank Fees & Charges		995	756
Postage		1,974	1,051
Computer Expense		386	620
Couriers & Freight		554	54
Depreciation		4,758	3,443
Design and Printing		3,658	10
Equipment Maintenance		990	135
Office Expenditure		1,012	10
Insurance Equipment & Workcover		1,175	1,028
Library		383	220
Public Relations		1,292	151
Rent & Power		4,680	4,680
Salaries Wages & Taxes		53,587	59,676
Stationary		2,000	1,130
Sundries		1,588	-
Travel & Artist Fees		2,489	2,046
Special Projects (NSS, WS & CAADM)		24,230	14,213
ISEA Expense		3,913	-
Staff Development		60	40
Superannuation		1,726	1,698
Write-back of unpresented cheques		-	25
Subscription Out		356	406
Curtain University Expense		-	7,000
GASS Expenditure		1,844	23,179
Telecommunications		6,641	3,878
Newsletter		4,575	3,163
Virogenesis Expense		5,650	-
AIMIA Expense		6,597	-
CMC Meetings		-	212
TOTAL EXPENDITURE		**182,801**	**176,044**
SURPLUS / (DEFICIT) OF INCOME OVER EXPENDITURE		**1,217**	**14**

Australian Network for Art and Technology
Balance Sheet, As at 31 December 1995

	1995 $	1994 $
CURRENT ASSETS		
Cash	63,080	71,249
Prepayments	3,563	13,143
TOTAL CURRENT ASSETS	**66,643**	**84,392**
NON CURRENT ASSETS		
Office Equipment - Cost	37,984	25,380
less Accumulated Depreciation	(17,961)	(13,248)
W.D.V	20,023	12,132
TOTAL NON CURRENT ASSETS	**20,023**	**12,132**
TOTAL ASSETS	**86,666**	**96,524**
CURRENT LIABILITIES		
Accrued Expenses	7,789	12,196
Provision for Annual Leave	1,374	5,007
Grants Received in Advance	62,337	65,372
TOTAL CURRENT LIABILITIES	**71,500**	**82,575**
TOTAL LIABILITIES	**71,500**	**82,575**
NET ASSETS	**15,166**	**13,949**
EQUITY		
Opening balance	13,949	13,935
Surplus (Deficit) of Income Over Expenditure	1,217	14
TOTAL MEMBERS' FUNDS	**15,166**	**13,949**

Australian Network for Art and Technology
Notes to and Forming Part of the Accounts, Year Ended 31 December 1995

1. SUMMARY OF ACCOUNTING POLICIES

Basis of Accounting
This special purpose financial report has been prepared for distribution to the members to satisfy the Committee of Management's reporting requirements under the agreement between the Australia Council and the Australian Network for Art and Technology. The accounting policies used in the preparation of this report are consistent with previous years and are described below:

(a)   The financial report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.

(b)   The requirements of Australian Accounting Standards promulgated by the accounting profession do not have mandatory applicability to the Australian Network for Art and Technology in relation to the year ended 31 December 1995 because the entity is not a "reporting entity" as defined therein. The Committee of Management has, however, prepared the financial report in accordance with all Australian Accounting Standards with the exception of Australian Accounting Standard 28, Statement of Cash Flows, Australian Accounting Standard 22, Related Party Disclosures and Australian Accounting Standard 30, Accounting for Employee Entitlements.

Office Equipment
Office equipment is carried at cost. Depreciation is provided on a straight line basis on all office equipment, at rates calculated to allocate the cost less estimated residual value at the end of the useful lives of the assets against revenue over those estimated useful lives.

2. NATIONAL SUMMER SCHOOL & WINTER SCHOOL INCOME

National Summer School Income

	1995 $	1994 $
Balance	21,193	16,175

Included in the National Summer School Income for 1995 are the following:

Arts Victoria		3,652
TAS Arts		2,372
SADACD		3,932
QLD Arts		4,228
Participants contribution to NSS		7,009
Total		21,193

Winter School Income

	1995 $	1994 $
Balance	3,000	6,153

The Winter School Income for 1995 has been provided by SADACD.

THE AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

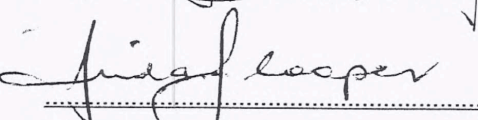## ANAT BOARD REPORT

In the opinion of the committee:

1   (a)   The accompanying Income and Expenditure statement is drawn up to give a true and fair view of the results of the Association for the year ended 31 December 1995.

(b)   The accompanying Balance Sheet is drawn up so as to give a true and fair view of the state of affairs of the Association as at the end of the financial year.

2   The accounts have been made out in accordance with applicable approved accounting standards with the exception of those stated in Note 1 of the accounts.

3   The Association during the financial year, has;

(a)   kept such accounting records as correctly recorded and explained the transactions and financial position of the Association;

(b)   kept its accounting records in such a manner as would enable true and fair accounts of the Association to be prepared from time to time;

(c)   kept its accounting records in such a manner as would enable the accounts of the Association to be properly audited in accordance with the Associations Incorporation's Act (SA) 1985;

(d)   the accounts have been properly prepared by a competent person;

4   During the financial year no officer of the Association has received, or become entitled to receive, a benefit (other than a fixed salary of a full time employee of the Association) by reason of a contract made by the Association or by a related corporation with the officer or with a firm of which he or she is a member, or with a company in which he or she has a substantial financial interest.

This statement is made in accordance with the resolution of the ANAT Board and is signed for and on behalf of the Committee by:

....
Amanda McDonald Crowley, Director

....
Linda Cooper, Chairperson